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CATALOGUE  
OF  
A SMALL COLLECTION  
OF  
CHOICE PRINTS,

BY THE  
Greatest Ancient and Modern Masters,

COMPRIZING

Works of *Rembrandt*, *Potter*, *Berchem*, *Adrian Vandewelde*,  
*Ostade*, *Stoop*, and other eminent Dutch Artists, *Proofs and*  
*first Impressions*; *Albert Durer*; Etchings, by *Callot*, *Van*  
*Uden*, *Teniers*, &c....English Portraits and Topography, by  
*Hollar*, &c....Fine Engravings, by *Wille*, *some Proofs*....  
*Woollet*, *Strange*, *Bartolozzi*....Etchings and finished Proofs  
by *Vivarez*, &c.

WHICH WILL BE SOLD BY AUCTION,

BY MR. SCOTT, JUN.

Under the Direction of Mr. T. PHILIPPE,

AT HIS ROOMS,

WARWICK-STREET, GOLDEN-SQUARE,

On MONDAY, the 17th of JANUARY, 1803, and Three follow-  
ing Days, at Twelve o'Clock.

*To be viewed on Friday and Saturday preceding the Sale,*  
*when Catalogues may be had.*

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HAYDEN, TYP. RUSSELL COURT.

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CONDITIONS OF SALE AS USUAL.

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## CATALOGUE

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### First Day's Sale.

*Monday, the 17th of January, 1803.*

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#### ENGLISH SCHOOL.

LOT

- 1 **T**WELVE mezzotintos, by Place, Smith, &c.—  
Diana and Acteon, Title of the Sonate da Camera,  
Fortune-teller, Gazette-reader, &c. *fine impressions*
- 2 Six ditto, by Smith, &c. — Holy Family, Carlo Ma-  
ratte, Tarquin and Lucretia, going out a hunting,  
Confession, &c.
- 3 Ten various portraits—Vandyck, &c.
- 4 Eight portraits of kings and queens of England, by  
Smith, &c.
- 5 Four landscapes,—Vivarez, after Claude, Patel, Cuyp
- 6 Four ditto—ditto, after Patel, Gaspar Poussin, &c.
- 7 Pair—Morning and Evening—ditto, after Vernet
- 8 Two portraits, by Smith and Vertue—Duke Schom-  
berg on horseback, and John Kenrick, Esq.
- 9 Two, by Bartolozzi—Omai, *whole length proof*; and  
Vandyck's wife and child
- 10 Two whole lengths, by Vandrebanc and Vertue—Mary  
Beatrix Dutchess of York, and J. Kenrick, Esq.

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- 11 Four historical and poetical subjects, by Bartolozzi, &c. after Angelica
- 12 Five landscapes, by Vivares, &c. — Morning and Evening—after Cuyp
- 13 Four—Cleopatra and Marc Antony, Alexander and Campaspe, Adelaide, &c. by Bartolozzi, &c. after Angelica Kauffmann
- 14 Pair—English history—Caractacus, and Marriage of Henry V. with the Princess Isabella—Bartolozzi
- 15 One—the Fortune-teller—Sherwin, after Sir Joshua—*first impressions*
- 16 Pair—Antient history—Virgil writing his epitaph, and Pliny reproved, by Burke, after Angelica
- 17 Eight landscapes, by Vivares—*mostly proofs*
- 18 Four ditto, by ditto—*two proofs*
- 19 Three poetical subjects, by Bartolozzi and Tomkins—*proofs*
- 20 One—a landscape, with figures and cattle, by Bartolozzi and Vivares—*proof*
- 21 Five views and landscapes, by Vivares, &c. — *two proofs*
- 22 Nine etchings, by Earlom, &c.
- 23 Two—the Assumption, by M<sup>c</sup>Ardel, *proof*, and St. Anthony, by Dean, both after Morillio
- 24 Four landscapes—Vivarez, after Claude, Hobbema, and Ferg
- 25 Two capital landscapes—ditto, after Claude—view near Naples, &c.
- 26 Two capital ditto—ditto, after ditto, *in the Pamphili palace*—the annual sacrifice at the temple of Apollo at Delphi, &c.
- 27 Two etchings, by ditto, after Claude and Patel—*scarce*
- 28 Four—Rosalind, Celia, &c. by Cheesman—*all proofs*
- 29 Six etchings of landscapes—Goupy, after Salvator Rosa
- 30 Pair—Achilles, &c. by Bartolozzi—*proofs in bistre*
- 31 Pair of the same—*the etchings, scarce*
- 32 Pair—History of England, by ditto—*proofs*—Caractacus, &c.
- 33 Pair of the same—*the etchings*
- 34 Nine English portraits, by Smith, Johnson, Patch, &c.—*some scarce*

- 35 Four views of Malmsbury Abbey, by Jukes, *in aqua-tinto—fine*
- 36 Four ditto of Warwick Castle, by Sandby, *ditto—ditto*
- 37 Twelve views in South Wales, by ditto, *ditto—ditto*
- 38 Twelve ditto in North Wales, by ditto, *ditto—ditto*
- 39 Four landscapes, with ruins, &c. by Vivares—*aqua-fortis proofs—rare*
- 40 Six ditto, with water-falls, &c. *ditto—ditto—ditto*

VARIA.—BY HOLLAR.

- 41 Three scriptural—David, and Descent from the Cross, after Holbein
- 42 Two—Esther before Ahasuerus, and another
- 43 Two—the Holy Family, after Pierino; and St. Catherine, after Raphael
- 44 Three—the Incredulity of St. Thomas, and the Magdalen kissing the cross, *the large plate, with reverse*
- 45 Two—Judgment of Solomon, and Descent from the Cross, both after Holbein—*fine*
- 46 One—The large Magdalen in the Desert, after P. Van Avont—*fine*
- 47 Three Holy Family, after Pierino; St. John, after Corregio, and St. Bruno
- 48 Four—two scarce of Death's Dance, and six initial letters of Death's Dance—*scarce*
- 49 One—the Cathedral of Antwerp, *first impression, with the single line—very fine*
- 50 One Emblematical Subject, after Cornelius Schut—  
PROOF
- 51 Twenty-four small busts, (*three of them portraits of Hollar*) Reisbuchlein, &c.—*several proofs*
- 52 One—The Country Wedding, after P. Breughel—*fine*
- 53 One—landscape with figures dancing, after Teniers  
*ditto*
- 54 Five—Ceres and Stellio, after Elsheimer; 3 of animals, after Albert Durer, &c.
- 55 One—Seleucus's Severe Law, after Julio Romano—*on stained paper, heightened, as the drawing*
- 56 Eighty-nine—small habits—*fine impressions*

## PORTRAITS—BY HOLLAR.

- 57 Four of the Roelan's Family
- 58 Two—Lord Denny, *very fine*, and Mr. Morett
- 59 One—Blasius de Manfré, the Water-spouter
- 60 Four small ovals Sir F. Cottington, Lord Finch,  
Marquiss of Hamilton and Sir Ed. Dering
- 61 One—Lady Catharine Howard—*fine*
- 62 Three—Prynne, Lilburn and Burton, *with long inscriptions at bottom*
- 63 Three—Queen Henrietta Maria, Vandyek with the sun-flower, and another
- 64 One—The Earl of Essex on horseback, *fine impression, but damaged*
- 65 One—the same Earl on foot, in a hat and feather—*rare*
- 66 One—Sir Samuel Morland, after Conzai—*very fine*
- 67 Two—Lord and Lady Guldeforde—*ditto*
- 68 Two—King Richard II. with his patron saints—*ditto*
- 69 One—Ann of Cleves, after Holbein—*ditto*
- 70 One—*ditto—ditto*
- 71 One—K. Edward VI. with the rattle—*ditto*
- 72 One—Dr. Chambers, after ditto—*ditto*
- 73 One—*ditto—ditto*
- 74 One—a young gentleman in an oval, supposed Lovelace Lucasta—*very fine and rare*
- 75 Two—the trial and execution of the Earl of Strafford—*very fine*

## BRITISH TOPOGRAPHY—BY HOLLAR.

- 76 Six small views—Quinboro Castle, Bramber Castle, Newark and Thetford Abbeys
- 77 Four views by Plymouth, &c.
- 78 Four views in London—the Exchange, Tower, &c.
- 79 Four larger views in ditto—Westminster Abbey, &c.
- 80 Two views of Arundel House—*rare and fine*
- 81 One—Arundel Castle and Town—*rare*
- 82 Six views of Albury—*very fine and rare*

- 83 One—the large seven-sheet view of London—*first impression and best address—joined*
- 84 One—bird-sight view of OXFORDE, *with profile*, and map of the county
- 85 One—another bird-sight view of THE SAME CITY, with a larger *profile*, the arms of the colleges and small map of the county
- 86 Two—bird-sight views of *London and Oxforde*
- 87 One—bird-sight view of CAMBRIDGE—with *profile* arms of the nobility who have borne the title of the Earldom, arms of the University, founder, &c. ditto of the colleges, &c. and small map of the county.
- 88 One—the long slip view on 2 sheets, *joined*, of the Downs, with the Spanish, English, and Dutch Fleets at anchor, Deal with its Castle, and Sandown and Walmer Castles, on the foreground—*fine*

## VARIOUS PORTRAITS.

- 89 One—the Duke of Monmouth on horseback—*sold by S. Lye*
- 90 One—General Monk, leaning on his helmet
- 91 One—Familia THOMÆ MORI, by Cochin
- 92 One—King Charles I. *whole length standing*, by Strange, *first impression*
- 93 Sixteen portraits of the Kings and Queens of England, with their Autographs—*on India paper*
- 94 One—King George I. by Le Blon, *in colours, printed on vellum, curious and rare*
- 95 One—King George II. *in ditto, on vellum—ditto*
- 96 One—Carolus Patin—by Masson—*very fine*
- 97 One—Aloysius Contareno, by Vorsterman—*ditto*
- 98 Two—Sir Cloudesley Shovel, by Lens, and a sheet representing in 10 compartments the Treaty of Breda, between England and Holland, and the different naval and other events preceding the same, *with description, in Dutch*
- 99 Seven English portraits, by Houbraken—*fine impressions*

- 100 Eleven various, by Hollar; after Andrea Mantegna  
—*large caricatures*, after L. da Vinci, &c.
- 101 Two—Queen Elizabeth, and the Earl of Leicester, by  
Watts, after Frederico Zuechero
- 102 Two—Admiral Rodney's Engagement in the West  
Indies, on the 12th of April, 1782, by *Fittler*  
and *Lerpeniere*
- 103 Pair—Venus and Danae, by *Strange*, after *Titian*—  
*first impressions*
- 104 One—Venus and Adonis, ditto, after ditto—*ditto*
- 105 One—the entry into a wood, by *Woollet*, after *Gas-*  
*par Poussin*—*ditto*
- 106 One—Niobe, by *ditto*, after *Wilson*—*ditto*
- 107 One—Diana and Aeteon, by *ditto*, after *Filippo*  
*Lauri*—PROOF
- 108 One—Penn's Treaty with the Indians, after *West*, the  
*etching*
- 109 Six—the Harlot's Progress, by *Hogarth*—*first im-*  
*pressions, before the crosses*
- 110 Eight—the Rake's Progress, ditto—*first impressions,*  
*before the alterations on any of the plates*
- 111 Four—the election prints—*good impressions*
- 112 Four—the stages of cruelty—*first impressions*
- 113 Four—the Medley, with the key, *Finis*, &c.
- 114 Twelve foreign portraits, by *Sadeler*, &c.
- 115 Six portraits by *Nanteul*, of noble Families of France  
*2 proofs*
- 116 Three ditto of painters—*Rigaud* and *La Fosse*, by  
*Edelinck*, *Drevet*, and *Duchange*
- 117 Six various portraits, by *Vertue*, *Wagner*, *Kilian*,  
&c.
- 118 Thirteen—by *Abraham Bosse*—the man with his  
cloak lined with ladies heads, (*the same subject,*  
*which Hollar etched*) and 12 others
- 119 A portefolio, with leaves—*Russia leather*
- 120 A ditto, with ditto—*ditto*

*End of the First Day's Sale.*



## Second Day's Sale.

*Tuesday, the 18th of January, 1803.*

### DUTCH SCHOOL.

#### WORKS OF REMBRANDT.

#### HIS PORTRAIT.

Lot

- 1 TWO—bust, No. 2, ditto, No. 3—*very fine*
- 2 TWO—bust, No. 3, *fine*, and another
- 3 One—Bird of Prey portrait—*very scarce*
- 4 One—bust, No. 9—*rare*
- 5 One—bust, *in a fur cap*, No. 19—*ditto*
- 6 One—bust, No. 20—*ditto*
- 7 One—bust, No. 20—*ditto*
- 8 One—bust, *with a flat bonnet*—*very rare, before the cross hatchings*
- 9 One—half length, sitting at a desk, drawing, No. 27—*very fine*
- 10 One—bust *in an oval*, No. 28, *remarkably fine, with the angles*

#### OLD TESTAMENT.

- 11 One—Adam and Eve—*first impression*
- 12 One—Abraham entertaining the Angels, *with the bur*
- 13 Six—four cuts for a Spanish book, 2 variations—*fine*

- 14 Two—Joseph relating his Dream, and Jacob lamenting the death of Joseph—*both fine*
- 15 One—Joseph relating his Dreams, *the rare impression, with the white turban, &c.*
- 16 One—Jacob lamenting the supposed Death of Joseph—*very fine*
- 17 One—the Triumph of Mordecai—*fine*
- 18 Two—Blind Tobit, and an old Man holding a Pen—*scarce*

## NEW TESTAMENT.

- 19 One—the Angel appearing to the Shepherds—*fine old impression*
- 20 Two—the Nativity, No. 44, *with variation in the effect*
- 21 Two—the Nativity, No. 44, and Circumcision, No. 48
- 22 Three—the Nativity, No. 44; Circumcision, No. 46; and Holy Family, No. 62
- 23 One—the Nativity, a night piece, *first impression, before the planks—rare*
- 24 One—Presentation in the Temple, No. 50—*rare*
- 25 Two—the Flight into Egypt, *with variations*, No. 53
- 26 One—the same subject, *in a landschape, stile of Elsheimer*, No. 56
- 27 Two—the Repose in Egypt, in a wood, by night, No. 57; and Virgin in the Clouds, No. 60
- 28 One—the Holy Family, No. 61—*fine*
- 29 Two—Subjects of Christ Disputing with the Doctors, No. 64 and 65
- 30 One—Little Latombe, *fine clear impression*, No. 66
- 31 One—the same print, *remarkably fine, with the bur*
- 32 One same print, *with curious variations*
- 33 One—Tribute Money, No. 67—*fine*
- 34 Two—Christ driving the Money-changers out of the Temple, No. 69; and the Samaritan Woman, No. 71
- 35 One—the Samaritan Woman, No. 71, *on India paper—fine*
- 36 Two—the small Raising of Lazarus, No. 73; and the little Crucifixion, No. 82—*fine*

- 37 One—the large Resurrection of Lazarus—*very fine*
- 38 One—the Prodigal Son, No. 72—*very fine*
- 39 One—the Good Samaritan, No. 77—*ditto*
- 40 One—the large three Crosses—*fine and scarce*, No. 80
- 41 One—the small Crucifixion, *oval, very fine, with the bar*
- 42 Two—the little Crucifixion, No. 82; and Descent from the Cross, No. 85
- 43 THE GREAT ECCE HOMO, No. 83—*capital and very fine*
- 44 One—LARGE DESCENT FROM THE CROSS, No. 84—*capital, first impression, before the address of Vilemburgensis*
- 45 One—the Funeral of Jesus, No. 88—*very fine*
- 46 One—the Entombing of Christ, No. 87—*rare*
- 47 One—the *little* Disciples at Emmaus, No. 91—*fine*
- 48 One—Decollation of St. John Baptist, No. 93—*very scarce*
- 49 One—Peter and John at the beautiful Gate of the Temple, No. 94—*very fine*
- 50 One—THE SAME—*remarkably fine, on India paper*
- 51 One—the Death of the Virgin—*very fine*

### PIOUS SUBJECTS.

- 52 Two—St. Jerome, *arched*, No. 101, *fine*; and Ditto, No. 103—*remarkably fine*
- 53 One—St. Jerome sitting before the Trunk of an old Tree, No. 102—*remarkably fine, with the bar*
- 54 One—St. Jerome in a Chamber, No. 105—*very fine*
- 55 One—Youth surprized by Death, No. 109—*scarce*
- 56 Six—a Man Meditating, No. 110—*all differing in effect—a curious set of variations*

### FANCY SUBJECTS.

- 57 One—the Head of the Rat-catcher, dated 1631, *extremely rare*
- 58 One—the Pan-cake Woman, No. 120—*very fine*

- 59 One—the Marriage of Jason and Creusa, No. 124—*very fine, with the crown, and verses*  
 60 One—THE SAME, A PROOF, *before the crown and verses, very fine and rare*  
 61 Two—the School-master, No. 126; and old man and boy, No. 132—*both fine*  
 61\* One—the Polander, No. 139—*fine*  
 62 Two—Peasants travelling, No. 129, *very fine*; and a similar subject, No. 142, *ditto*

## BEGGARS.

- 63 One—Beggar standing, No. 155—*remarkably fine*  
 64 Two—Beggar-man and woman, No. 157; Beggar-woman, No. 161, *both fine impressions*  
 65 Two—Beggar standing, No. 155; and Beggar-woman asking alms, No. 164—*fine*  
 66 Two—Beggar-woman, No. 164; and Beggar warming his hands, No. 167—*fine*  
 67 Two—Beggars at the door of a house—*original, very fine, and copy*  
 68 Two—Beggars—companions, No. 171—*scarce*

## ACADEMICAL SUBJECTS.

- 69 One—a painter drawing after a model, otherwise called the statue of Pygmalion, No. 184, *fine impression*  
 70 One—the Go-cart, No. 186—*very fine*  
 71 Two—figures bathing, No. 187; and man sitting on the ground, No. 188—*both fine*  
 72 Two—woman bathing, No. 193; and woman and satyr, No. 196

## LANDSCHAPES.

- 73 One—a villiage near a high-road, *arched*, No. 209—*very fine*

- 74 One—the Shepherd, No. 212—*fine impression*  
 75 One—landscape of an irregular form, No. 213—*very fine, with the bur*  
 76 One—an arched landscape, with an obelisk, *fine, with the bur*  
 77 One—a landscape, with a canal, No. 219, *very fine*  
 78 One—a landscape, with a boat, No. 227—the second *with the boat—fine, with the bur*  
 79 One—a landscape, with a portrait of Rembrandt, No. 230—*fine*

### PORTRAITS OF MEN.

- 80 One—ASSELYN Crabbetje, No. 259—*very fine, on India paper*  
 81 One—JOHN LUTMA, No. 256—*very fine, on ditto*  
 82 One—the reverse of ditto  
 83 One—THE SAME PORTRAIT, *proof, before the window and bottle—very fine and rare*  
 84 One—the GREAT COPPENOL, No. 263—*remarkably fine*

### FANCY HEADS OF MEN.

- 85 Two—an Oriental head, No. 266; and an old bald head No. 282—*both fine*  
 86 One—Old Man's head, No. 268—*very fine*  
 87 Two a ditto, No. 269, *very fine*; and man in a hat, No. 288  
 88 Two—Old bald head, No. 282; and a bust No. 281  
 89 One—bust of a man singularly out-mouthed, No. 285  
 90 One—bust of a young man laughing, No. 294  
 91 One—bust of an old man—*large plate, very fine*  
 92 One—bust of an old man with a large beard—*very fine*  
 93 One—portrait of an officer, No. 309  
 94 Two—bust with the mutilated cap, No. 298; and bust in a high fur cap, No. 305  
 95 One—bust of an old man with a large beard—*very fine*  
 95 \*Two—Old Man's head, No. 268; and a profile head, No. 270—*remarkably fine*

# PORTRAITS OF WOMEN.

- 96 One—the Great Jew Bride, *the unfinished proof—very rare*
- 97 One—the Little Jew Bride, or St. Catherine—*fine*
- 98 Two—Rembrandt's mother, No. 318; and ditto, etched no lower than the chin, No. 319—*both fine*
- 99 One—ditto, lightly etched, No. 321—*very fine*
- 100 Two—Woman with a basket, No. 323; and a Moresco, No. 324—*both very fine*

# DOUBTFUL PIECES.

- 101 Boaz and Ruth, No. 346, and eight, various, by and after Rembrandt

# VARIA AFTER REMBRANDT.

- 101\* One—Old Woman praying, by *Schmidt—very fine*
- 102 Two—portraits by *ditto*
- 103 Two—Lot, and the Ecce homo, by *ditto—ditto*
- 104 One—the Raising of Jairo's daughter, *ditto—ditto*
- 105 Threc—by *Houston—proofs*

# FERDINAND BOL.

- 106 Two—Lady in an oval, No. 7; and a young man in a high-crowned hat, No. 4
- 107 One—Family in a room, No. 1—*very fine*
- 108 Two—portrait in a mezetin cap, No. 5; and woman with a pear, No. 6—*both fine*
- 109 Two—portrait in a mezetin bonnet, No. 5; and lady, oval, No. 7—*both very fine*
- 110 One—St. Peter in prison, by *Schmidt—ditto*

## JOHN LIEVENS.

- 111 Two—the Holy Family; and Mereury and Argus—  
*both scarce*
- 112 Four—Madona and Child with a pear; an Oriental  
in a turban and fur cloak; Diogenes; and St.  
Franeis de Paulla, by *Leeuw*
- 113 Four—various busts
- 114 One—St. Jerome in his Cave, *large plate,—fine*  
*and rare*
- 115 Six—the Holy Family, after Raphael—*arched*; bust  
of Christ; and and four other busts of men—*all*  
*fine*
- 116 Six—busts of and women, *ditto* .

## VAN VLIET.

- 117 Two—Philosopher in his study; and the Country  
Surgeon, *both very fine*
- 118 Five of the Passion of our Saviour, *brilliant im-*  
*pressions*

*End of the Second Day's Sale*

## Third Day's Sale.

*Wednesday, the 19th of January, 1803.*

### DUTCH SCHOOL.

### ETCHINGS.—VARIA.

#### LOT

- 1 **F**OURTEEN landscapes, by *A. Geneols*, &c.
- 2 Ten classical ditto, by *ditto*
- 3 Eleven ditto, by *ditto*—*Gabriel de Leeuw*, &c.
- 4 Six Ruins in Italy, by *Perelle*, after *Asselyn*—*first impressions, before the margins were reduced*
- 5 Eight landscapes, by *Almeloveen*, *Francesco Miele*, *Van Aken*, *Rogman*, &c.
- 6 Four, various, by *Louis de Deyster*
- 7 Six, by *J. Both*, *Du Sart*, and *Ostade*
- 8 Four, by *De Bye*, after *Potter*—*Bull and Bear-hunting*, &c.
- 9 Three landscapes, with cattle, by *Zilotti*, *De Roy*, &c. *rare and fine*
- 10 Seventeen of Bears, with tasteful landscapes, by *Marc de Bye*, after *Gerard*—*first impressions*
- 11 Eight landscapes, by *Waterloo*—*fine*
- 12 Four—*The Elements*, by *Zeeman*—*fine and very rare*
- 13 Eight large Sea-engagements, by *ditto*
- 14 Three—*The PARCÆ*, by *Snellinx*; *Tabagie*, by *Mollenauer*; and landscape, by *Van Aken*—*fine*



- 15 Thirteen, by *Ostade, C. Bega, &c.*—*fine impressions*
- 16 Five, by *Breenberg, Le Ducq, Fyt, and Sachtleven*
- 17 Fourteen—*P. de Laer, Vanden Hecke, and Bleecker*
- 18 Seventeen, by *Ostade*—*fine impressions*
- 19 Three historical, by *Cuernhert*, after *Martin Heemskerck*
- 20 Five—The Senses, by *Andrew Both*—*fine impressions*
- 21 Six etchings of horses, by *Stoop*—PROOFS
- 22 Five of dogs, by *Fyt*—*very fine*

## FINE ENGRAVINGS AFTER DUTCH MASTERS—VARIA:

- 23 One—Fortune scattering her gifts, by *Muller*, after *C. Van Haerlem*
- 24 Two—the Pan-cake Woman, by *J. Vandewelde*; and Pcter denying Christ, by *Akersloot*—both after *Molyn*
- 25 One—Balshazzar's Feast, by *Muller*—*very fine*
- 26 Six—Venus and Cupid—*Van Dalen*, after *Flink*; and Five, after *Poelemburch*
- 27 Three—Goltzius and Lucas Van Leyden—St. John, St. Jerome, and St. Anthony—*fine*

## H. GOLTZIUS.

- 28 Twelve—Prophets, Heroines, &c. of the Old Testament
- 29 Three—Venus and Cupid, by *Matham*—*fine and rare*; the Dog, and a landschape, by *ditto*
- 30 One—the Golden Age, by *Matham*—*fine and rare*
- 31 One—Venus, Bacchus, and Ceres, by *Saenredam*—*ditto*
- 32 One—the Holy Family, by *Goltzius*—*ditto*
- 33 Two—the Nativity, and *Little Whale*—*scarce*
- 34 Two—Dead Christ—Goltzius after *Spranger*, *very fine*; and Andromeda, by *Matham*—*ditto*

- 35 Six—five of the Muses, by *Goltzius*; and the Gypsey, by *De Gheyn*  
 36 One—THE DOG, by *GOLTZIUS*—CAPITAL

## VARIA.

- 37 Three—Imitations, by *Ploos van Amstel*; the Church, by *Saenredam*, &c.  
 38 Nineteen ditto, by *ditto*, after the most celebrated Dutch Masters, in the exact stile of the original drawings—first impressions  
 39 Eight Imitations, by *Brouwer*, after *Swanevelt*, *Hakkert*, *Both*, *A. Vandewelde*, &c. ditto—very fine  
 40 Nine—the public entry of *Mary de Medicis* into Amsterdam, by *Nolpe*—rare  
 41 Four large landscapes, by *ditto*, after *Cuyp*—fine impressions, *ditto*  
 42 Seven—a capital set of the work of *Count Goudt*—complete

## VARIOUS ETCHINGS.

- 43 Eight, by *Greensvelt*, after *Van Goien*—fine and very rare  
 44 Ten landscapes, by *Moucheron*, after *Gaspar Poussin*—ditto  
 45 Six of horses, by *Van Aken*—fine and rare  
 46 Four of cattle—*Adrian Vandewelde*—first impressions  
 47 Five, by *Stoop*, *De Vlieger*, &c. proofs  
 48 One—a landscape, with sheep, by *Vander Meer*—very fine  
 49 One—the Stadt-house at Amsterdam, by *Vander Ulft*—fine and very rare  
 50 Twelve of cattle, dogs, &c. by *Jo. Vanden Hecke*, dedicated to the *Duc de Bracciano*—very fine  
 51 One—a tasteful and finely etched landscape, by *C. Mateus*—extremely rare

## BERCHEM.

- 52 Four *oblongs*, with cattle and sheep, by *J. de Visscher*
- 53 Three—stag-hunting, and night-fishing, by *Danckerts*; and large *upright*, by *Suyderhoef*—all *first impressions*
- 54 Four *oblongs*, by *J. de Visscher*—*very fine*
- 55 Four—the Times of the Day, by *J. de Visscher*—*first impressions*
- 56 Four CAPITAL landscapes, by *ditto*—DIVERSA ANIMALIA QUADRUPEDIA—*best address*
- 57 Six oblong landscapes, mountainous views, by *Danckerts*—*very fine*
- 58 Two large *ditto*, *ditto*—night-fishing, *proof*; and shepherd at the door of an auberge, by *ditto* both *fine*
- 59 One—Cattle drinking, shepherd leaning on his stick, by *J. de Visscher*—*very fine*
- 60 Four *oblongs*, by *J. de Visscher*—*remarkably fine*
- 61 Four of *ditto*, by *Danckerts*—*ditto proofs, before the numbers*
- 62 Pair of capital landscapes, by *J. de Visscher*, *first impressions*
- 63 One—oblong, by *J. de Visscher*, a man on horse-back giving charity to a beggar boy—*very fine*
- 64 Four CAPITAL landscapes, by *Danckerts*, *best address, and before the privilege*
- 65 One—THE BALL, by *J. de Visscher*, a brilliant impression, *before the privilege*
- 66 Six small etchings of cattle, called the *Milk Pails*, by *Berchem*—*remarkably fine*

## JONAS SUYDERHOEF.

- 67 One—satyrs and tygers, after *P. de Laer*—*very fine*
- 68 One—the Treaty of Munster, after *Terburg*—*ditto*
- 69 One—the Drunk Gossips, after *Ostade*—*very fine*
- 70 One—the Boor's Dance, or Ball, after *ditto*—*remarkably fine*

- 71 One—a tabagie of two persons, after *ditto*, *ni pateat fundus*, &c. before the names of painter and engraver—*very fine*  
 72 One—the same print, PROOF—*very rare*  
 73 One—Boor's Quarrelling, after *ditto*, with the white score and best address, from the cabinet of Coehorn  
 74 One—the same print, with the black score, a brilliant impression, before the address, and with variations—*rare*

### PORTRAITS—BY SUYDERHOEF.

- 75 One—*Tegularius*, after *Franc Hals*—*very fine*  
 76 One—DANIEL HEINSIUS, after *Merck*—*ditto*  
 77 Two—*Swalmius*, after *Franc Hals*, *rare*; and *Heerebord*, after *Dubordieu*—*fine*  
 78 One—*Hollebekius*—*scarce ditto*  
 79 One—*Gillis de Clarges*, after *Mirevelt*—*fine*  
 80 One—*Ludovicus de Dieu*, after *Dubordieu*, from *Coehorn's cabinet*  
 81 One—*Tegularius*, after *Franc Hals*—*very fine*  
 82 One—the *Burgomasters of Amsterdam* deliberating on the reception of *Mary de Medicis* into their city, after *Keyser*—*very fine*

### CORNELIUS VISSCHER.

- 83 One—Man in a high-crowned hat, after *Brouwer*  
 84 One—Robbery by Moon-light, after *De Laer*—*first impression*  
 85 Two—the Gipsej, *fine*; and the Rat-catcher  
 86 One—Children with the Mouse-trap—*fine*  
 87 One—*Susannah and the Elders*, after *Guido*—*very fine*  
 88 Twenty—the *Saints of Flanders*, after *Soutman*—*first impressions, complete*  
 89 One—the tabagie, called *Het Soute Scolletje*, after *Ostade*—*first impression, before the alteration in the inscription*

- 90 One—Madona in a glory of Angels, after *Rubens*,  
*very fine, on 2 sheets*
- 91 One—the Country Surgeon, after *Brouwer*, PROOF  
*very fine*
- 92 One—The Convoy attacked, after *De Laer*—*remarkable fine*
- 93 Two—the Robbery in the Cave, and the Kiln, both  
after *ditto*—*very fine*
- 94 One—the large Kiln, with peasants playing at cards,  
after *ditto*—from *Coehorns's sale*—*very fine and rare*
- 95 One—the Fidler, after *Brouwer*—PROOF—*very fine*
- 96 One—the large tabagie, called *the Scaters*, after  
*Ostade*—PROOF—*very fine and rare*
- 97 One—the Pancake Woman, PROOF—*capital and rare*

### PORTRAITS.—BY C. DE VISSCHER.

- 98 Two—*Vondel*, the Poet, and *R. Junius*, in an oval  
—*both fine*
- 99 Two—*Pope Alexander VII.* and *Jacob Cornelisz*—  
*both fine*
- 100 One—*David Pietersz de Vries*, artillery master—  
*fine and rare, with the crown and laurel*
- 101 Two—*Petrus Scriverius*, *very fine*; and *the small*  
*copy by Houbraken*
- 102 One—*JOANNES MERIUS*—*extra fine*
- 103 One—*GELLIUS DE BOUMA*, before the year—a  
*brilliant impression*
- 104 One—*COPPENOL*, the writing master—PROOF

### VARIOUS ETCHINGS.—BY DUTCH MASTERS.

- 105 One—the Manége—*Danckerts*, after *Wouverman's*,  
PROOF—*fine and rare*
- 106 Three—the misfortune that befel Prince Maurice, in  
passing the drawbridge at Franeker, by *J. De Visscher*—*very rare*

107. Two of cattle, by *Den Uil*—*extremely rare*
- 108 Two of ditto, by *Van Boresom*—*ditto*
- 109 Two—a landschape, with cattle, by *Claas Moyaert*;  
*ditto*, and a dog, by *P. Van Bloermen*—*rariss.*
- 110 Five—the Senses, by *A. Both*—*very fine*
- 111 Five of Cattle and Sheep, by *Adrian Vande Velde*  
—*very fine*
- 112 One—the large landschape, with shepherds, &c. by  
*ditto, ditto, and rare*
- 113 Ten—the set of Cattle, &c. by *ditto*—*ditto*
- 114 Twenty etchings by *Cornelius Bega*—*first impres-*  
*sions*
- 115 Two—oblong landscapes, by *Potter*—*fine*
- 116 Eight of Cattle, by *ditto*, *delicately etched, fine*  
*and rare*
- 117 Eight of ditto, by *ditto*—*the Bull Book*—*very fine*
- 118 Twenty—the set of etchings, by *P. de Laer*, *alias*  
*Bamboccio*—*remarkably fine*
- 119 Eight—the set of Dogs, by *Fyt*—*first impressions*
- 120 Twelve—the set of Horses, by *Stoop*—**BRILLIANT**  
**PROOFS**
- 121 Fifty-six—the set of etchings, by *Ostade*, *complete*  
—*prime impressions*, including variations of the  
*Quack Doctor, without and with the three chil-*  
*dren, Grace, with and without the Callot—The*  
*Friar, with variation in the window, large taba-*  
*gie, etching and finished print, &c.*

*End of the Third Day's Sale*

## Fourth Day's Sale.

*Thursday, the 20th of January, 1803.*

### VARIA.

- 1 **F**ORTY-FIVE, by *Cherubin Albert, &c.* after *Polidoro and Carracci*
- 2 Twenty of statues, gems, &c.
- 3 Thirteen, after *Leonardo da Vinci*, with a *fac simile* of his writing, by *Dalton*
- 4 Twelve, by Italian Masters—*Titian, Paul Veronese, &c.*
- 5 Twelve, by ditto—*Georgio Mantuano, &c.*
- 6 Twenty-one of antique Statues, by *Priesler—scarce*
- 7 Twelve imitations of Italian Masters
- 8 Twelve, by *Rembrandt*—the Great Jew Bride, *Asselyn, Bathers, &c.*
- 9 Thirteen, by *Lucas Van Leyden*,—*Mahomet, his first print, engraved at 14 years of age, Conversion of St. Paul, &c.*
- 10 Fifteen, by *Marc Antonio, &c.*
- 11 Six, large, by Italian Masters—the Great Portement de Croix, by *Aurelio Milani, &c.*
- 12 Eight, after *Solimeni, Salviati, &c.*
- 13 Four subjects of history and fancy, by *Bartolozzi and Burke, after Angelica*

- 14 A pair—English history, by *Bartolozzi*—Caractacus, &c.
- 15 Two landscapes, by *Vivares*, &c.
- 16 A pair ditto—Morning and Evening—ditto, after *Ver-net*
- 17 Eight, various, after *Rembrandt*
- 18 Four, historical and Fancy, by *Bartolozzi* and *Burke*  
—*proofs*
- 19 Six of Shootings, &c. by *Morland*, in aquatinto
- 20 A pair English history — Caractacus, &c. by *Barto-lozzi*—*proofs*
- 21 Eight, by *Della Bella*—the Pont Neuf, Moors on horseback, &c.
- 22 Five historical—*Vandyck*, two Dead Christ, by *Bols-wert* and *St. Augustin*, and two others
- 23 Twenty-one portraits, by *Vandyck*—*fine impressions*

### JACOMO CALLOTT.

- 24 Fifteen—the Life of the Virgin, including the *double print* of the Annunciation—*rare*
- 25 Twenty small ovals and circles, representing the Pas-sion of our Saviour
- 26 The same, on four plates, *including a title*
- 27 Nine—the large Passion, *fine*, including two copies
- 28 Sixteen—Martyrdom of the Apostles—*very fine, be-fore the numbers*
- 29 Sixteen—the same, before the address of Israel and *before the numbers*—*very fine and rare*
- 30 Eleven—the Life of the Prodigal Son—*fine*
- 31 Three—St. Peter, and the Martyrdoms of St. Lau-rence and St. Stephen—the last by *De Son*
- 32 Three—the Benedicite, *original and copy*; and Holy Family, after *Andrea del Sarto*, *before the name of Callot*—*rare*
- 33 One—LES SUPPLICES—*very fine*
- 34 Two—Madona and Child, after *P. Farinati*; and St. Paul, after *Bloemart*—*both scarce*
- 35 One—the Little Priest, or *Porte-Dieu*—*fine and rare*
- 36 Three—Murder of the Innocents, *with variations*, and Martyrs of Japan



- 37 Twenty-eight—*LUX CLAUSTRI—fine and rare*
- 38 Three—Portrait of Charles de L'Orme, and two *rare titles, one a proof*
- 39 Three portraits—*Francis de Medicis, Cosmus II.* both very scarce, and *Car. de L'Orme*
- 40 One—The portrait of Domenico Peri—*very rare*
- 41 One—the Rock—*very rare*
- 42 Twenty-three of landshapes and huntings—*fine*
- 43 Twenty-five—the set of beggars, compleat—*ditto*
- 44 Six—the Tragedy of Solyman—*compleat and very fine*
- 45 Six, various—the Little St. Francis, *a rare title, &c.*
- 46 Three—two battles, rare, and the Little Feast—*the last print etched by Callot—fine*

### ETCHINGS.—BY LUCAS VAN UDEN.

- 47 Eight small landshapes—*six before the address of Vanden Wyngaerdè*
- 48 Eight ditto—*one proof*
- 49 Four ditto—*two proofs*
- 50 Eight ditto—*two proofs*
- 51 Four ditto—*two proofs*
- 52 Seven ditto—*five proofs*
- 53 Eleven ditto—*nine proofs*
- 54 Seven ditto, after Titian—*three proofs*
- 55 Two large ditto—*one after Rubens*
- 56 Eight small, by ditto, and *Luc de Vadder—mostly proofs*
- 57 Twelve, by ditto, *L. de Vadder* and *Robert van Hoeck*

### ETCHINGS.—BY DAVID TENIERS.

- 58 Six—a landshape, three figures, and two tabagies
- 59 Six—four figures, two busts
- 60 Two—Courtship, *very fine*, and Moon-light
- 61 Four—three figures and a landshape
- 62 Five—three landshaves, the Flute-player, &c.
- 63 Two—peasants going to market, and the Beggar—*both very rare*

- 64 Four—the small tabagies—*very fine*
- 65 Two—the large tabagie, and a courtship—*ditto*
- 66 Seven—six, the set of pilgrims, *and a copy*
- 67 Seven—five of ditto, *two variations*
- 68 Two oblong landscapes—Merry-makings—*best address*
- 69 Two ditto—the Bow-men, &c.—*ditto*
- 70 One—the large Merry-making—*remarkably fine impression*
- 71 Five aquafortis *proofs*, after Teniers, by *Laurent, Le Bas, Ingram, &c.*

### ALBERT DURER.

- 72 Fifteen *sheet* prints—the large *Passion*—on wood
- 73 Fifteen *ditto*—the *Apocalypse*—*ditto*
- 74 Six *ditto*—Sampson, St. Catharine, &c.—*ditto*
- 75 Twenty-three *half sheets*—the Life of the Virgin, &c.—*ditto*

### ENGRAVINGS ON COPPER.

- 76 Eight of conversations, fancy, &c.
- 77 Six—Crucifixion, three Madonas, &c.—*fine*
- 78 Seven—Emblem of the Passion, Saints, the Monstrous Hog, &c.—*ditto*
- 79 Four—two St. George, Justice, a satyr maltreating a woman—*ditto*
- 80 Five—four etchings—large Holy Family, St. Jerome, &c.
- 81 One—the Prodigal Son—*fine*
- 82 One—Melencolia—*remarkably fine*
- 83 One ST. JEROME IN HIS CHAMBER—*ditto*
- 84 The 'Scutcheon of Death, supported by a lady and satyr, *from Mariette's cabinet*
- 85 One—ST. HUBERT—*very fine*

### VARIA.

- 86 Eight small scripture subjects, by Freij—*very fine and rare*

- 87 One—the Last Supper, by Muller, after *Giles Coignet*,  
on 2 sheets joined
- 88 Three—Christ blessing the young children, *Sadeler*,  
after *J. Winghe*; Mars and Venus, *Goltzius*, after  
*Spranger*; and portraits of *Spranger* and his wife
- 89 One—martyrdom of St. Sebastian, *Muller*, after  
*Jo. ab Ach*—*remarkably fine*
- 90 Five, by Muller, *Sadeler*, &c. after *Spranger*—*fine*,  
so: *erare*
- 91 One—the Annunciation, by *Bolswert*, after *Seghers*  
—*very fine*
- 92 One—Madona and Child, &c. *Pontius*, after *ditto*  
—*ditto*
- 93 One—the Baptism of St. John, by Muller—*ditto*
- 94 Two—landscapes, by Le Clerc—St. Peter and the  
Magdalen, *proofs*—*rare*
- 94\* Two—St. Louis, and St. Charles Borromeo, by *Ede-  
linck*—*very fine*
- 95 One—La Deiveuse, BY WILLE—FIRST IMPRESSIONS  
after *Gerard Douw*—*very fine*
- 96 One—Philosophe de tems passé—*ditto*
- 97 One—Instruction paternelle, after *Terburg*—*ditto*
- 98 One—Le concert de familie, after *Schalcken*—*ditto*
- 99 Two—La Liseuse, and La Deiveuse, after *Gerard  
Douw*—*ditto*
- 100 One—Le Petit Physician, after *Mieris*, PROOF—  
*very fine and rare*
- 101 One—La Cuisiniere, after *Gerard Douw*, PROOF—  
*ditto*

## VARIA.

- 102 One—children playing with the Marmotte, by  
*Droais* *proof*
- 103 Six views near Naples, in aquatinto, by Robertson,  
after *Fabris*

## D

## WORKS OF VIVAREZ.

*Rare Etchings, Proofs, &c.*

- 104 Four garden views, and romantic scenes in England—*etchings*
- 105 Four landscapes, after *Patel, Gaspar, and Martorelli*—*fine impressions*
- 106 Two—Italian landscapes, after *Zuccarelli*—*etchings*
- 107 Two—landscapes, Morning and Evening, after *Vernet*—*fine*
- 108 Two—Italian banditti, after *Simonini*—*etchings*
- 109 Five, after *Cuyt, Berchem, Ruysdael, and Van Goien*—*fine*
- 110 Two landscapes—hop-pickers, &c. after *Gainsborough*—*etchings*
- 111 Two capital landscapes, after *Claude*—view near Naples, &c. *fine*
- 112 One—Jupiter and Europa, after *ditto*—*the etching very rare*
- 113 Two—wood scene, after *Hobbema*—*etching, and finished proof*
- 114 Pair—capital landscapes, after *Claude*, in the Pamphili palace—*fine*
- 115 Two—moon-light, after *Verschuuring*; and return from hay-making, after *Rubens*—*etchings*
- 116 Two—capital landscape, after *Patel*, by *Vivares and Bartolozzi*, *etching, and finished proof*
- 117 One—the enchanted castle, by *Woollet and Vivares*—*very fine*
- 118 One—DITTO, PROOF—*scarce*
- 119 Two landscapes, after *Francesco Milé and Wootton*—*etchings*
- 120 Two—an Italian landscape with figures, by *Bartolozzi and Vivares*, *proof*; and *etching* of the Coliseum, after *Pannini*

FINIS.